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PHILADELPHIA'S INDEPENDENT WEEKLY NEWSPAPER

June 3 - June 10, 2015 #1366 | www.citypaper.phila



BEER WEEK | So much sudsy coverage!

AMS | Leave Sestak be! ♦ FIRST FRIDAY FOCUS | Tampon animals?



FADE TO BLACK

Local photographer Michael M. Koehler journeys into the twilight of the Gulf Coast shrimp industry.

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editor's **letter**
By Brian Howard

ENGULFED

> I KNOW THIS week's cover photo essay by Michael B. Kiebler is not a local story. But the unfolding ecological disaster in the Gulf of Mexico is important.

When Kiebler, a longtime contributing photographer for *City Paper*, told us he was heading back down to the Gulf, we were intrigued. He'd met a group of photographers while volunteering in January 2009, and last summer began documenting their already struggling industry and winning way of life. Now those fishermen are being employed in the hard-core rescue, something but-fish-er effort (not to say effort) the pushing all back that threatens to get a grip in their lost livelihoods, as well as their rich culture, once and for all.

There's a lot of talk and blame being spilled in the months of the Deepwater Horizon explosion, as Jeffrey C. Holmbeck details on p. 30. But underneath are the stories of the people who tried to suffer more immediately from what is truly the latest in a series of catastrophes in Louisiana's Gulf Coast.

Kiebler arrived on May 20 and has, through May 28, "There was no sense of a 'them,' like an underlying tension of people needing to do work, to do anything," he recalls. "So they did the work on the BP payroll. But if they took a second to think about what was really going on, there was this feeling of sadness and anger."

He was shooting in an environment that was not particularly welcoming of photographic coverage. "The press was not allowed in any of the work sites," he says. "I had heard stories of deck hands who'd brought cameras out while they worked, but the Coast Guard was taking cameras and deleting photos."

Kiebler — whose help had got worked up after being spent time in which learning about pressure cookers — described to us an encounter after getting off the helicopter from which he took his photos of the barrier islands. A filmmaker was shooting footage of severely polluted shrimp shrimpers Ricky Babinas later after seeing for the first time the magnitude of the disaster. "A BP official came and asked them if they were filming the end 'yes,'" said the official went outside and got a wildlife report and also a sheriff to confront him."

For Kiebler, this trip was a mission of mercy. He'd raised some money for an exhibition of his photos of the shrimpers, and was traveling to Louisiana "to deliver the check and to check on any people. If the thing that seemed most necessary was feeding boxes, I'd have done that. But when I got down there, I felt like the most important thing was giving these people a voice, because everything is so obscured."

"We cannot let this be another thing we forget about," says Kiebler, drawing an analogy to the oil spill that's being spayed on the oil. "It can't be like the disaster. We need to keep our eyes on this."

(Showed@citypaper.net)

DEVELOPER: JEFFREY M. HARRIS/GETTY IMAGES
DESIGN: JEFFREY M. HARRIS/GETTY IMAGES



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SISTER OF MERCY: Her brother's life-without-paincase incarcerated Anne Colan advocates for what she calls "life for sentencing of youth."

HEAL, GRIEF

second chances

DON'T THROW AWAY THE KEY

What will a Supreme Court decision mean for Pennsylvania's juvenile lifers? **By Matt Stroud**

ALIE, Terrence Graham participated in the second burglary of a restaurant in Florida. He was caught and sentenced to probation with the understanding that if he didn't stay out of trouble, there'd be hell to pay.

Six months later, in December 2004, he broke into a house and robbed a man at gunpoint. Later that night, when a police officer tried to pull him over for a traffic violation, Graham fled. A prolonged chase ensued down residential streets before Graham was apprehended. He was arrested and, in May 2006, sentenced to life in prison without the possibility of parole for his role in the restaurant burglary. He was given another 15-year sentence, to be served consecutively, for the home invasion.

Graham appealed, arguing that his sentence—for a crime committed at 18 that didn't kill anyone—was excessively unjust.

On May 17, the U.S. Supreme Court agreed. In a 5-3 decision, the court ruled it unconstitutional "to sentence a juvenile offender to be sentenced to life in prison without parole for a nonhomicide crime because it is cruel and unusual."

Under the ruling, states don't need to guarantee that a juvenile offender locked up for a non-murder offense will be freed at some point, but they "must provide him or her with some realistic opportunity to obtain release before the end of his term."

Notwise, this decision directly affected 133 prisoners. None of them serve in Pennsylvania.

In a statement following the Supreme Court ruling, Philadelphia District Attorney Seth Williams said the decision "will leave little to no support here in Philadelphia. The decision requires parole for anyone under the age of 18 serving a sentence of life imprisonment without parole for a crime other than murder in Philadelphia who believe there are no such cases."

But the reality isn't so clear-cut. Justice Anthony Kennedy's opinion states that "individuals who do not kill, intend to kill, or force their will be taken as an integral part of depriving of life without the possibility of parole" then are murderers.

In Pennsylvania, the felony—or second-degree—for any crime requires a substantial life sentence without parole for a first crime involving a homicide, whether or not that homicide was intended. And because the sentence with life without parole is life in jail and also in murder cases, there are many cases in Pennsylvania involving juveniles sentenced to life without parole for crimes in which they did not kill, intend to kill or cause death to life without parole.

For example, Robert Holbrook. In 1990, the then-16-year-old Holbrook was offered \$500 to be a lookout for what he was told would be a drug deal in North Philly. That drug deal, however, turned out to be an armed robbery—and as the process, someone was shot and murdered. Holbrook knew what went down, but didn't tell the cops about it immediately because he was afraid of what might happen to him. Months later, one of the accomplices was apprehended, and gave up on Holbrook. The substance was put out on street news.

Pa. has more juvenile lifers than any state in the country.

He was charged with murder, robbery and criminal conspiracy. On the advice of his attorney, Donald Martin, Holbrook, who had no prior criminal record, admitted the involvement, and asked the judge to find him guilty of third-degree murder, a lesser offense that carries a 30-year sentence. But the judge convicted him of first-degree murder, which is a life sentence without parole.

"I didn't believe a life sentence was warranted, and I truly thought the judge would agree," says Martin in an e-mail interview. (Holbrook is still in state prison.)

Holbrook's sister, Anne Colan, has since become an advocate for what she calls "life for sentencing of youth." The Philly-based state coordinator for the National Campaign for Fair Sentencing for Children, Colan testified before Congress and Subcommittees on Crime, Terrorism and Homeland Security in 2009 in support of

the Juvenile Justice Accountability and Improvement Act, which would grant juvenile lifers a chance at parole. That bill, proposed by Rep. Robert Scott (D-Va.) and John Conyers (D-Mich.), is currently languishing in Washington, D.C.

There's some discrepancy over exactly how many juvenile lifers are serving their time in Pennsylvania, but Colan says the number is more than 600—the highest of any state—and that about 70 percent of those are serving time for felony murder. The sentence is for first-degree murder. Colan believes the court's most recent decision, following the use in 2000 that prohibited the death penalty for minors, is "a step in the direction of eliminating life without any possibility of parole for juveniles in jail. And that includes everyone—not just first-degree murder cases, but murder cases, too."

That isn't about being soft on crime, she continues. "Clearly to me when advocates are advocating life without the possibility of parole advocates for opening the doors and letting all 2,500 juvenile lifers across the country out. What we need is the opportunity to review these cases on a case-by-case basis and to see if these children, now that they're adults, have rehabilitated themselves and if they're still a public safety risk."

State Sen. Steven Rothman (D-18th District), the Senate Judiciary Committee chairman, held a hearing in 2006 to investigate why Pennsylvania leads the nation in the number of juveniles it sends to prison for life. "It's important for us to have justice," Rothman says. "Juvenile life without parole is a very edged sword. The legislation we have in Pennsylvania is appropriate for people who have committed heinous, premeditated murders. But not every case is like that."

Gwenfield thinks the severity of punishment in these cases should be left to judges. Life's also a crafting legal tool that would allow juveniles convicted of felony murder—though not actual killers—a chance at parole.

In the wake of the Graham ruling, Bradley Bridge, a lawyer with the nonprofit Delaware Association of Philadelphia, which represents indigent criminal defendants, says that he and other lawyers representing juvenile lifers will file as many appeals as possible in the 60-day window allotted by Pennsylvania law in which they can attempt to apply new court decisions to older cases.

That window expires in mid-July. Bridge would not disclose the specific cases he's working on, but he says the next month and a half should be interesting. tdelish@nytimes.com



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BRING ON THE SUN!!

BY THE COLLEGE OF PHYSICIANS OF PHILADELPHIA

After the heating we took this winter, no one's going to bat an eye at a long, hot summer. But summer comes with its own hazards. Naturally, the sun can fry your skin and give you cancer. As most of us already know, there are easy ways to protect yourself. Philly Health Info.org has the scoop.

UV Radiation

We've been debilitated by the fact that big ball of fire in the sky. Not only does it provide facili-

ties on Earth, it's also a great natural source of Vitamin D, which keeps our bones strong and is thought to reduce our risk to many diseases, from cancer to diabetes. Vitamin D deficiency among all ages groups is a growing concern in this country, but that's another article altogether.

Too much sun, however, can be dangerous. Sunlight contains two kinds of ultraviolet (UV) radiation, UVA and UVB radiation. UVB radiation is so strong it can damage your DNA and that's the dangerous part. The most immediate problem is

a painful sunburn and the resulting skin irritation all over your skin as you toss and turn in your sleep. The long-term problems include cataracts and life-threatening skin cancers.

Lucky for us, we can check the UV Index along with our daily forecast, every morning. The Index predicts UV levels from 1 to 11+, where 1 is the lowest and 11+ is a strong suggestion not to go outside at all. The U.S. Environmental Protection Agency goes as far as issuing UV Alerts if the Index is going to be above 6 or unusually high for the time of year. You can check the UV Index every day on Philly's website: http://www.phillyhealthinfo.org/index.php/health_topics/sun/skin_cancer/

Regardless of the UV Index, there are few simple things you can do everything to protect yourself:

- Don't tan or use tanning beds (tanning beds are also a source of UVB radiation)
- Use a sunscreen with an SPF of 15 or higher
- Wear protective clothing like a hat and good sunglasses
- Find shade when you need it
- Use extra caution near water, snow and sand

Sunscreen

Sunscreen is great. It allows us to spend the day in the sun without burning ourselves to a crisp. It is not, however, a magic cloak that makes you immune to the sun's rays.

Rarely do we have the forethought to apply sunscreen an hour before we go out. Rarely do we apply enough sunscreen (1 tablespoon for an adult per application) to fully protect exposed parts of our bodies. Behind your ears? I didn't think so. And easily do we remember to reapply every hour or two, especially if we get wet, sweat, or it's humid outside.

Of course, shade and protective clothing are your best bet against the sun, but if you're going to only on sunscreen alone, use one that protects against both UVA and UVB rays with a Sun Protection Factor (SPF) of 15 or higher. For children and those of us with fair skin, 30 or higher is the right move.

Also, to avoid sun damage go to the beach or pool before 10 AM or after 4 PM. Remember, that's now.

And, remember, an SPF 15 sunscreen does not mean you can stay in the sun for 15 hours without getting burned. That's crazy talk. SPF is not directly related to when the sun hits to the amount of sun you're exposed to. And if you're African-American, don't tell me you can't burn. You can. In fact, African-Americans are more likely to die from skin cancer like melanoma than those with lighter skin.

Still not interested in sunscreen? Let's read through a list of symptoms for photoaging (better known as what the sun does to your skin over time): freckles, age spots, spider veins, leathery skin, loose skin, brittle complexion, and intense hair loss (black hair, like, rough, reddish patches on your skin.) You will pay later for what you do now.

Sunglasses

In addition to damaging your skin, the sun's UV rays can also damage your eyes. Try staring at it sometime. On second thought, don't do that.

To help avoid cataracts, macular degeneration, and other eye problems linked to the sun, buy sunglasses that offer 99-100% UV protection. This level of protection ensures that the glass blocks both forms of UV radiation. Ask an eye care professional to test your sunglasses if you're not sure of their level of UV protection.

When shopping, don't assume that you get more UV protection from expensive sunglasses or movie star glasses with name-brand labels. Also, remember that light can still enter from the sides of sunglasses. Glasses that wrap around the temples are more effective. The way of dark or tinted lenses could be false as it may seem that they provide shade to the protection from UV rays. And don't forget about the kids. Children should wear real sunglasses that indicate the UV protection level. Top sunglasses are just that, tops.

Enjoy your summer and check PhillyHealthInfo.org for summer safety tips on everything from public pools to potentially that's been in the sun too long.

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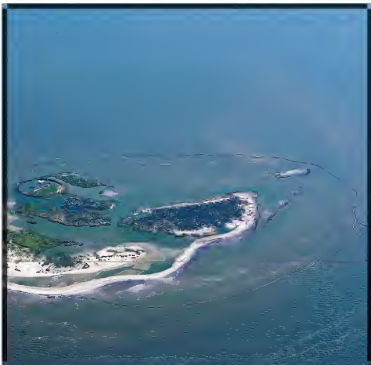
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FADE TO BLACK

Local photographer Michael M. Koehler journeys into the twilight of the Gulf Coast shrimp industry.

■ ■ Fade to Black

Makeshift ■ Koehler first met Ricky Robin in January 2009. The former, a photographer based out of Philadelphia and New York, was in St. Bernard Parish in Louisiana, volunteering with the Philadelphia Interfaith Community Building Group, which was helping in the ongoing efforts to rebuild after Hurricane Katrina. The latter is a second-generation shrimpster.

Or, perhaps, was a shrimpster. Now, Robin works for BP. He, too, is, in a way, a shrimpster. After the April 20 explosion of the Deepwater Horizon oil rig, when the gusher began spewing somewhere between 22,000 and 150,000 barrels of life-shaking oil, —we don't have a more precise figure because BP won't let independent scientists in to do tests — into the Gulf of Mexico every single day, that's pretty much the only work available anymore. (The National Oceanic and Atmospheric Administration indefinitely suspended fishing in the affected areas in mid-May.)

Koehler spent a few days last summer photographing Robin and other shrimpsters as they toiled in the Gulf. "What really made me want to go photograph their shrimp was their stories — their connection to the land and family was so rich," he says.

All that has, of course, changed.

Last week, Koehler traveled back to Louisiana, this time to chronicle the aftermath of one of the largest — and still growing — ecological disasters in American history. Selected photos from his trip are showcased on the pages that follow. (You can see more of these shots, as well as pictures taken in 2009, at michalenkoehler.com.)

(Interview: Phillip Nguyen for EW)



■ **OPPOSITE PAGE** Louisiana's barrier islands are its first line of defense against hurricanes. This island in the Grand Cailloux tract, about 100 miles from shore, once has been protected of sea by a mangrove. By miles of containment booms. The island is the only one near the same 10-mile chain, would normally be used with primary and white sand. It has not been as lucky in the past as it was when these islands. It kills wildlife and mangroves, making them more susceptible to erosion. As islands erode, the remaining individual and the freshwater marsh habitats near the mouth of the Mississippi River.

■ **TOP** Workers on site at the BP's oil rig, the Horizon, in the Gulf of Mexico. The rig was damaged by the explosion on April 20, 2010. The rig was damaged by the explosion on April 20, 2010. The rig was damaged by the explosion on April 20, 2010.

■ **ABOVE** Containment booms are used for deployment in a spill. They would normally be used with oil, but in this case they are used with oil.

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■ ■ Crude Awakening

The slow-motion tragedy of the Deepwater Horizon, the BP oil rig that exploded six weeks ago, killing 11 workers and pumping a seemingly endless supply of black gold into the Gulf of Mexico, has been infuriating and frustrating, even from our vantage point, 1,500 miles away. There is, of course, plenty of blame to go around to BP, for its willingness to cut corners and put profits ahead of safety and for its brazen and callous irresponsibility, to the Minerals Management Service (MMS): the agency tasked with regulating offshore oil rigs that was, according to a recent inspector general's report, almost comically corrupt and incompetent during the Bush years, to the Bush administration itself, for its cavalier approach to offshore drilling and its disregard for the environmental, generally, and, to some degree or another, to the Obama administration, whose response has seemed—although the verdict is not yet in—sometimes a bit halfhearted and evenly divided as to BP, which, let's face it, doesn't have the Gulf's best interests at heart.

As infuriating as it has been to see BP executives cuffed and stuffed in the back of a paddy wagon or drug-marched into a federal courthouse—or, perhaps more

metaphorically, dropped with a crippling 12-figure fine—than the prosecution with sweeping blame and with Congress' haphazardly sufficient record, this is essentially what we will live on for the next few weeks: observing the more pressing point.

The problem is oil.

Or more accurately, our addiction to it, and the political philosophy embraced by a bought-and-paid-for corporate Republican Party that feeds it.

A party so devoted to the maintenance of *Adrian Smith* as a *lesser-of-two-evils* option—*The Health of Nations* rather than real government regulation that protected the working class and checked big business interests—and its exposed facts in the immediacy of this free market that it now doesn't say goodbye to the oil industry's profit motives, either in its own or regulations, as an effort to regulate itself.

A party so willing to stick its fingers in its ears and pretend it can't hear the rising chorus of sensible voices over our toxic global warming—the first four months of 2010 were the hottest on record, ever—that its members would rather target scientists, like Penn State's Michael Mann, and rob them even the most meager efforts to slow it, like the cap and trade bill, than get serious about its ramifications. This is, or

to invest seriously in alternatives like wind and solar energy, might be expensive to the bottom lines of companies like BP and Exxon-Mobil, and thus recent happen.

A party so wedded, to cheap, carbon-free slogans—"Drill, baby, drill!"—that it ignores the plain truth that our dependence on oil presents a clear and present danger to our environmental, economic and national security. Even assuming that climate change is a second plot hatched by Al Ques and the Bush-Chen Group, oil, like all fossil fuels, is a finite resource, indeed, many experts think we've reached or are soon approaching what's called *Hubbert's Peak*, so the point at which we've taken more oil out of the earth than remains in it. At regular intervals, prices will skyrocket, and ensuing conflicts over the supply of crude will become ever more frequent.

"Blind for oil" will be more than a catchphrase for profit again, it will be an ever-present reality. As journalist Peter Mann puts it, this is "the black twilight of oil."

If the macabre images of the creeping oil slick on your television screen—and of the desperate thousands of the BP shanty industry in the preceding pages—after the same pages of anger and empathy that we felt after Katrina washed out New Orleans in 2005, good. Let them. *Anger* is often a prerequisite for action.

So long, that is, as the anger is not misdirected. Boycotting BP is well and good, but hardly a solution. Neither is merely demanding that lawmakers display the appropriate level of righteous indignation at congressional hearings. They'll do that just fine. But what we need, what these wobbly circumstances require, is a call to arms, a call to sensible ourselves from the tyranny of the behemoth, mindless, duplicative industrialized oil companies and their political benefactors.

Yes, we need stronger, pitiless regulation, by a civil service that was itself as unflinching stewards of the environment and the taxpayer, not as lackeys for Big Oil or other business interests (which happened all too often under the Bush administration, and hasn't changed nearly enough under President Obama). Yes, we need to retreat from our naive past—by executive, fiat or both—and sooner rather than later. Yes, we need higher taxes on oil producers, even if it costs us more at the pump. Yes, we need to funnel that money into massive, wide-reaching research and development efforts for cleaner, alternative fuels.

In every catastrophe, the saying goes, last opportunity. Let's not let this one slip away.

—Jeffrey C. Billman

(jeffrey.billman@thepaper.net)



ABOVE: Overlooking the marshland that separates Louisiana from the Gulf of Mexico, New Orleans residents have started to begin June 15. There is concern that a storm could channel this hot, swirling Louisiana's briny waters into the city, threatening the city's already precarious eastern coast and threatening the region's fishing industry.

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[the shock of implausibility]

■ **Antibiotikresistenz**

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Right now *Blasphemy*, *Montreal* indie pop-pers *Staves* are doing everything right. They're twisting homage to 'nostalgic, hypnotic Arizona/sun-secrete will get you hooked up fast north', and putting out the prettiest, spookiest release of the summer. The otherworldly *Rise Glue* colored vinyl records and 11 frenzied piece but it doesn't come out till June 22, but *Uptown*, *Secretary* on the *Shocker* (June

—**Public Health**



➤ [essaytrack](#)

For all the special-lymph endoparasites on Grey Oozes, **CocoRosie** (South full-length and their first for Sub Pop), they're still either vanishingly ghost in the spots that angels and machines can't see (Surreal Candy at the piano, her sister Bianca probably sniffling in tears and some and, on "Lullabies," their mother showing them how it's done). **CocoRosie** plays the Trio on Wednesday at www.b.thefine.com.

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Atlanta singer-songwriter Joseph Arthur is quickly becoming known outside his use of troubadour/Peter Dinklage circles. He's got his indie poetry thing, that SMOG-doesn't-matter-about-his, a couple of fancy prizes and, why not, he's an award-winning poet. So look for Arthur's driving, busy inkblot-modern masterpieces on the walls at *Viva and Viable Gallery in Old City (306 S. 28th, southside.com)*. The reception is Friday at 6 p.m. and word is he'll play a song or two.

—*Stefan K. Wilson*

► mcm400.com

Before blaring with new discs and on, Chris Pine made one last fix on under-the-radar actor — **Samuel L. Jackson**. *Saturday Night*, directed by former Philly denizen Ryan Craig and out now on DVD, Pine plays Rhett, a country singer taking stock of his life the day before he moves to Nashville to make it big. The love of his life, a publicist, introduces him to Rhett's, an enigmatic stringer named John (Jackson). Directed by Pine and Craig, *My Kingdom* is up on air on the air.

—Marilyn Dabney

[flickpick](#) [\(recent reviews\)](#)

GOING OFFSHORE Procter & Gamble's Absorbent Care (Pampers Brand, left) forms an unexpected bond with music exec. Aaron Lerner (right) in Nicholas Stoller's film.

GET HIM TO THE GREEK

[illegible] reconsiderme
M. J. Fine and J. J. Grossreconsiderme
M. J. Eisenberg, Editor

AUTO PILOT

• **THAT STONE TEMPLE FLOPS** would be a rare, ten-year after-the-fact edit as fitting. Their something-infinity about amiable-for-one Scott Williams getting up with his icy bedrock and rising to write 45 minutes' worth of new music, and sampling equally notable, after-the-fact, their still-notting about the 12-song *Stone Temple Pilots* (Hollywood Records) is a simple tapestry of a handful of Aerosmith songs. "Between the Lines" peaked last Cobain's voice over shovelled-rock riffs it would be the night dead, near. After a song borrow liberally from the Beatles, Lee Reed and some to rock: 100% country-rock. In the microwave you'll be able to sing to songs like "Saguenay" after hearing it once, and I'll be doing this again for 15 years, you'll be able to see the chip on a command.

But STP has always been a synthesis of the untidy and the inevitable. Check it out: Weiland did lead-ins and attention-grabbing side projects (Tide Shop's Velvet Revolver? Checking out technical heavy metal for what? Radio buttons? The After Case, their 1992 debut, was covered as rock-guitar opportunity by its title track and got picked up by 101 out of 117 reviewers. Weiland picked up some personal-complex and a nasty cough and a 4-year hiatus. The combination covered Apple with too-rapid observations about switching ("Shogun Superman" and a newsworthy "Lounge Pot"). The album topped the charts for two weeks in 1996 and spawned hits like "TapDance" ("Intertaste Love Song" and "Japone")—herbivore tauntingly open to his considerable vocal range and a series of hits in ending as locally funeral.

Purpur's not without its redeeming qualities: *World's End*'s restrained socializing is a measure of civility to "Kitchyones & Candybars," while bathos (see *Robert De Niro's* guitar interplay) gives the song an understated grandeur. And he musically riffed sections "Engaged" almost makes up for the earlier "Meditations on a Suburbia." What is what...and what makes you feel good? "If the Fox Fighters had come up with the low howl later, you wouldn't be online now, you'd not be."

der Öffentlichkeit



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WJLB Magazine
Weekly Feature



◆ **Interpretable**
A conversation from page 20

The solid bones of the story's structure progress like a perfect ballroom dance.

A highly respected Serbian writer with a PEN life achievement award under his belt, his talents are not those of the typical novelist. But he knows when his prose needs to be adreumatic, and knows when to open up a scene for effect. There's even early incidental sex, for instance, when a death-row inmate who "had been Christian much longer than free time" receives a visit from the husband of his respected victim. Born again in his last moment, Orsin brother's blood-soaked character conversation with a managing and sad contemporary on faith.

Orsin's inability to accept the implausible without insurance runs through *The Passage*. He doesn't judge his characters to advance a storyline. Instead, the building blocks of plot serve as opportunities to illuminate relationships assembled from circumstance and shared struggle. The near-future Prague, an origin story for the derailed post-apocalypse of the rich narrative, is excellent. And while Orsin's struggle with the task of creating a world a hundred years from now shows late, the strength of this introduction carries through the considerable bulk of the book.

Julie Bringer's *The Invisible Bridge* (Sept. 14) pulls off the same concentration character. As a historical novel, *Bridge* might not fight against implausibility in the way *The Passage* does — but its story, which moves from Paris in 1937 to the liberation of Hungary at the end of WWII, also

arts & entertainment |

reconstructs a world grappling with the unbearable, and the implausible. However, when Orsin uses his considerable skill to assemble the conventions of a sample story, Orsin's numbers completely believably, unconvincingly to the distance of the mid-20th-century historical novel. *Bridge* is gently flawed as an oft-repeated pasted-down love story. And, apropos of Hungarian Jew, comes in Paris to study architecture, he finds work in the theater and falls in love with Clara, another strong, self-determined. The strength of Orsin's one-judgment first novel are quickly overwhelmed by the historical looking dogmatism and foreboding; the Gatsby's Ford and the chaos of collapse.

The historical sweep and the novelistic architecture of her piece are managed as well that the solid bones of the story's structure, the opening and closing each of tracks, progress like a perfect ballroom dance or a well-told feast, one smooth step to the next, one flavor to a heightened contrast. And if the love story is a little implausible, in over-the-top self-indulgent, that's perfectly fine for a long summer afternoon.

— j.brown@citygaper.net

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LIONSGATE *citypaper*

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+SURVIVE!

"We are *humanity*. We are *here*." That's the simple message NASA shot into space in 2012 on a pair of satellites, with the hopes of communicating with intelligent (Klingon-speaking?) life beyond Earth. Thirty-eight years later, head-over-theater.com pory Swiss Pop Performance Arts (formed by the folks who brought *Pop! Pin!* to life) and *Lil' Misses* (a duo of last year's *Thilly Fringe*) wonder what might happen if we finally received a response. "The show is the universe's message to humanity," explains *Survive!* director Adrienne Mackay, who also leads up the collective. The sprawling, 20,000-square-foot basement of Christown's Wolf Building will morph into the expandable universe, allowing audience members to venture boldly through the set and witness otherworldly narratives. Post-performance, post-installation, *Survive!* explores different dimensions of the universe through the games of quirky characters such as Kuznets Gelf and Gentle Scientist. "The journey of the show," says Mackay, "is really about the audience understanding themselves in relation to all that space."

—Emily Carrier

Through June 16, 811-600; Underground Arts at the Wolf Building, 540 N. 34th St., 417-505-1100; www.survivefringe.com

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+LOVE JERRY

New People Theatre Co.'s Nicole Huber and Marisa White have successfully discovered—and lavishly produced—quicky, obscure works like the Edinburgh Fringe Festival hit *Phenomena*. Now *Love Jerry* and last fall's award-winning *Grass*, in the Art of Clenching. They go out on a limb once again with Megan Goperty's musical *Love Jerry*, about a family coping with the long-term effects of dad's disease. *Jerry* is a play about, that much we know, but can his family find a way to live his way? "The Child Abuse Prevention Effort (CAPPE) will lead audience discussions on June 5 and 11, as the conversations won't die out when the lights go up."

—Mark Coffin

Through June 25, 410-235; Latent's Society, 131 N. Second St., 507-339-3338; www.newpeopletheatre.com

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[rock/pop]

HEART OF DARKNESS

Philly ex-pat Matt Pond returns from the brink
By Patrick Rapa

If you haven't been paying attention to Matt Pond since he dropped town for Brooklyn in 2003, let me fill you in. He's still got that voice. You remember that mure and murey knock he has for turning unassuming popables into deep, satiny darkness. And, backed by the current version of Matt Pond 78, he's still making sensitive rock music that taps at the soul. (For something stronger but just as charming, check out his other band, The Wooden Birds.) I caught up with Pond one sunny afternoon at 1025th, right after MPFS would a crowd with old favorites and new ones from the just-released *The Dark Lesson* (Atlantic).

Ditty Paper: Tell me about this new album.

Matt Pond: What do you wanna know? It's the best thing I can do. You know, it's not like I'm not proud of any album, but this one is the one where we did it ourselves completely. I've never done it that way and Chris [Blomgren, guitarist] really makes me just stopped it out in a column. It was total isolation, really depressing, and great in the end.

CP: What's the catch?

MP: In Brooklyn, N.Y. Everybody goes to clubs these days, by the way.

CP: That's the thing?

MP: It's the thing I didn't want to do the thing that —



Matt Pond

PHOTOGRAPH BY JEFFREY M. HARRIS

CP: A catch? A good fit for your music. There's something rustic —
MP: Well, it's difficult when you're by yourself and you're just thinking about quitting music and you're trying to record and make songs.

CP: You were thinking about quitting?

MP: Of course. I always think about quitting. I've been doing it for a while and you get like there are certain publications and websites that don't necessarily love you all the time. It's like, are they right? Am I wrong?

CP: But at the same time you're out there writing music?

MP: Yeah, well, I'll never stop writing music. At some point I'll just be silent.

CP: People always say it's bad for artists to read their own reviews.

MP: Oh I know, but I want to a dark place before I started writing that record.

CP: Is it a darker album?

MP: No, it's the most optimistic. It's self-critical but it lets go of a lot of the crap that I would let me around in my head. It's actually the best record I've ever written.

CP: And you really wrote that?

MP: I'm not doing it for a while. I feel good right now. I always

arts & entertainment

like playing live. It terrifies me as an concept but once I'm there I'm like, that's what I want to do. We played 30 minutes, before, up the street with The Wooden Birds. And that's just like cream music, that's country music! And I'm playing a bottom-y madhouse guitar, basically just tucking in with the drums.

CP: But with MPFS, the pressure's on you.

MP: Yeah. Then you turn around, it's like, oh, you thought that was some thing, now do this.

CP: Was *The Dark Lesson* a tough one to record?

MP: Look, if the recording process isn't difficult, you should make it difficult. You should set on it whether if you think everything sounds great, then you're not — I mean for me, this is for me — then you're not exercising it with a night, though guys.

(continued on page 10)

★ Matt Pond 78 plays Ph. June 4, 8 p.m., 1025-4th, with Wooden Birds, Pier Union Church, 1025 Chestnut St. 977-423-3945, clipsmusic.com.

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FOR THEATERS AND SHOWTIMES CHECK LOCAL LISTINGS



portioncontrol
By Steve Lauer

STAYING ALIVE



PHILLY BEER WEEK (JUNE 2010) starts this Friday, June 4. You might think you're ready, but you aren't. That's why we've teamed up with the folks who know best—the local bar owners—to develop this handy guide to making it out alive.

PLAN. With this year's grand total of events totaling close to 1,000, much of the PWW challenge lies in merely selecting where and when to challenge the rules of good decorum. "It's almost like Disneyland for adults," says 12 Stejs Down's Dominic Reaswell, participating in her second Philly Beer Week. "You're not going to do it all." But you are going to do quite a bit. So what if you're not going to do it all? Well, that's the point—the website features a list called "My Philly Beer Week" that allows you to clearly and carefully organize the debauchery. An iPhone app available at the iTunes store, will accomplish the same thing on the go. London Enthusiast Terry Birch-McCallum plans using it to design her own site-specific itinerary.

Backup plans are key as well. "Have a venue B if venue A is booked," suggests Chris Pettibone of Hawthorne Cafe.

Don't worry on planning—don't get too eager and end up with a top-heavy schedule. "There are hundreds of great events, and a lot of good ones at the end of the week," says Bradus Schmidt co-owner Doug Meyer. "Give us a little for the second weekend."

NGU. "Be yourself! Drinking isn't your job!" advises Adam Miller of Best Week Whistle Club and Korkwick. "It's not a race to stop it. It's OK to embrace the clock. You don't have to race to the red zone." After learned the hard way—last year, he hit himself on head both working and reveling that the menagerie he caught and beat as a hot married his headspin and knocked him out of commission for a week.

Parties can cause. "It's definitely a marathon, not a sprint."

Tom Peters, owner of Monks and Belgian Café, has seen drinker's enthusiasm result in an early-AM "O." Don't make a pit of an 11 p.m. AMB when you're still in a snazzy night so you can get your next beer, he says.

HYDRATE. This is a no-brainer—drink tons of water if you're planning massive amounts of beer—but we're including it here because so many people dismiss the vital detail and wake up with no regrets and avoiding patterns at their health. Proper hydration doesn't mean taking a



PURQUE FIVE Four former day-drift Rhyber beer tenders together at their old stomping grounds with current captain

Jeremy Thompson (center), L-R: Casey Parker, Brandon Hartwick, Paul Howells and Chris Morris.

WILL SAWYER

[ent history]



MEN FULL OF TROUBLE

Takes on behind the Rhyber beer interview by Brian Howard

The story of Philly's beer renaissance could be told from a thousand angles. Today we view it through the lens of Old City rock club turned beer nirvana The Rhyber, whose bartenders have gone up to forge the foaming edge of the Philly beer scene. We rounded up five of the best on day shifters, the guys who work behind the bar morning through happy hour—Chris Morris (1988-1995 and 2008-2010), "Emilio" at Philadelphia Brewing Co., Brandon Hartwick (1997-1999, owner of Monopoli Taproom, Local 44 and Baracorn Ale House), Casey Parker (2004-2006, owner of Jose Pardo's), Paul Howells (2006-2008), of Bella Vista Beer Distribution) and 2009-present Jeremy Thompson (the running rock star, The Brown, 2004-2004, lives in San Diego)—for a beer-soaked, early-morning discussion on the state of Philly beer and what it takes to hold it down in one of our most beloved bars.

City Paper: What's it about this shift that prepares you for greatness?

Chris Morris: I think we can all handle big disappointments first thing in the morning. That's what sets us apart. [all laugh]

CP: You guys are from Philly's beer dark ages to now. How

f&d foodanddrink



did we get here, and what about this place allowed you to reach this baroque?

Casey Parker: I know I didn't have it when I heard that this daytime job was a great job. But even people who don't work here care about this place. When I started, I didn't know what about here. The place taught me a lot.

Jeremy Thompson: You haven't been around here. You can't learn about beer. The people want to talk to me about not just the beer they're drinking, but a beer they drank two years ago. They want to tell me about a beer they didn't drink.

Two hours later, everybody I was serving was still in their seats, paralyzed.

Yule, but he didn't bother talking anybody how strong it was. I tapped it right as I get off my shift, and it's one of those [between when] I've got to go to sleep, home home home, and the idea, "Man, this stuff is delicious, so easy." I go to sleep and then I'm paralyzed in the dark here. I ended up coming back here—everybody I was serving at 6:30, 7 o'clock, two hours later was still at their seats, paralyzed.

Paul Howells: Legacies don't serve of Frank Zappa here. They

[where and what to drink]

small bites

► Jam on the Grind



Your Beer Week itinerary is already populated with standing-room-only post-lunching opportunities, so why not grab some take-out knowledge from the honeybees? (Yes, even if it *does* while doing this.) The Porcum of the Gourd presentation, scheduled for Thurs., June 10, from 5 to 9 p.m. at Johnny Brenda's (1380 N. Franklin Ave.), will feature commentary from Jim Koch (Founder of Boston Beer, aka Star Alliance), Phil Markowski (Long Island's Southampton Publick House), Tim Koser (owner of Philly's Yards) and Woody Wangeling (no wine necessary). Moderating the discussion will be *Daily News* columnist Don "Joe Stupido" Rusek. Tickets are \$25 and available at phillybeerweek.org.



—Drew Lazor

► Drink It First, Beer It Gooder! (Yes, we follow.)



We still considered it very, by parents, but is none and some bartenders and drinkers, the beer medical represents a bold new beer feature. Once the miles of steel strands like the black and tea (strawberry) and Black Yeast (blackberry) are the beer medicals to today are more of a science than a art, so analogies continue to drink up some science (Hofstadter and greenleaf), powerful tropical stout and post's and wonder (IPA and craft) wines. The city's best bartenders will converge on Breakin' Betty's (116 S. 11th St., 215-392-6000) on Thurs., June 8, to see who can mix the best beer drink using Black

Street also as a base (We're hoping some of them will come up with something for the 8 percent ABV Buddy Wits/Tickets are \$35).

—Tim Hyland

► Ditch Off the Beers in Path



Maybe you think you know all there is to know about beer—and maybe you think you've tried every beer there is. Lynn Hoffman knows otherwise. The Philly-based author of *The Stout Course* (a recent Knopf book) leads a tasting of beers you may never have heard of during the Beers Off the Beers Path event on Fri., June 9, from 5 to 9 p.m. at M.A. Aardvark's Beer Diner (7629 Germantown Ave.), one of the Northwest's best beer outlets. Hoffman will guide guests through the drink's anatomy and beer codes, matching up beers with some of the event's. Admission is \$30, or \$15 a each for three or more people who sign up together. Resale \$25-44-132 or tridaysbeerweek.com.

—TH

► Victory's Summer Love Ale



The Greater Philadelphia Science and Marketing Corp. (GPTSMC) has teamed up with Dorwinburg-based Victory to debut Summer Love Ale, a specialty beer designed especially for Beer Week. The warm, friendly golden ale, brewed with pale malts, German hops and Brandenburg River water, will be poured at venues like Chalk, Rork, Nerter, P.Y.E. and Standard Tap.



—CL

picksoftheweek (Beer week)



CHEERS TO THE LADIES



► **PHILLY BEER WEEK** might appear to be a male-driven happening, but there are plenty of events that give people a female drinking too.

JUNE 8. Check out **Home Sweet Home Brew Ladies Day**, where you'll get a 10 percent discount (the shop, 2000 Sanson St.) if you attend Beer Week between 11 a.m. and 3 p.m. From 3 to 5 p.m., head over to the **Ladies Brew Tea at the Belgian Club** (660 N. 3rd St.). They'll give you beer with some advice and other goodies.

JUNE 7. And put a **Happy Hour Yoga at Yards** (905 N. Delaware Ave.) with Theresa Conway, wife of the *Daily News* Don "Joe Stupido" Rusek. There's a bar tasting after class. Tickets are \$25.

JUNE 8. From 12 to 3 p.m., **Breakin' Betty's** (116 S. 11th St.) lead **Dock Street** to host **Brews & Brews**, which will give you drink "Brews-driven drinks" (think **Sweetie Lady**) and apps. Tickets are \$25.

JUNE 10. Beginning at 5:30 p.m., **Joke's** (4303 Mount St.) will host a five-course **Ladies of Beer Dinner** featuring **Whitney Thompson** of **Victory** and **Denise Jones** of **Moglia's** (\$59 plus tax/tip). That same night, starting at 8 p.m., the ladies of **In Pursuit of Ale (IPA)** will DJ at **Johnny Brenda's** (1380 N. Franklin Ave.) by the bar on deck.

—Jennifer Saul

► Biting Advice

"Pace yourself," says Ritter. "It's not a race to stupid. It's OK to embrace the buzz."

and glass full of 40% very 6th beer, one mixing a bottle of Pils. After passing of your shoes, it means drinking equal amount of water to beer—and spreading it throughout the evening. "It's like this," says Peters. "A right slowly mix gets a bubble into the ground, while a quick, heavy downpour runs off to the storm-drain."

After time to kick back, take a little hydrocarbon (it's said to alleviate cramps) and South Philly's Pils (Horn's, 14th & Locust) brings over remedy "Drink lots of water," he says. "If you don't have any Miller, it will work just fine."

BEWARE. We will all soon our friends too drunk and under the influence of alcohol, call quality or not. And because Beer Week is a celebration of the staff doesn't mean you've got coffee black to act like a martyr. "Don't get offed off the island by being too busy," says Peters. "Bar owners are very tolerant and patient people by nature, but there's a limit on what behavior is acceptable."

"Gruds people are always people," says Peters. "You will find that individual workers sometimes publicly their own lack of tolerance, but it's a warning." "A lot of people don't realize that to use a million-dollar beer," says the bar owner of the event many participants took. "We've got some 15 to 16 percent beer coming."

Switch up your approach to avoid falling into this high-gravity trap. "Alternate between stronger beer events and session beer [events]," says Ritter. "You will not make it out alive if you only focus on every strong beer."

ETC. Some parties, arranged but still ongoing, come from our bar owner's experts.

"Don't be a doorknocker. Enjoy what you're all about," —Friedman

"Don't bring a car to the event. If you're out, say if you are gambling." —Loggers

"No, no. I want to see one lady who wants to see a shot of America with my beer advice. You will thank yourself for making that you in off the fence." —Jager

"Go to events in pairs. Be sure that each of you can drive different beer and make those around your group. That way you'll have an opportunity to take another ring of beer to drink and still be able to visit another venue." —Peters

"When they say last call, listen to them and leave." —Mchaly

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Men Full of Trouble

see sidebar on page 28

"I was a lot of trouble here ... am I allowed back?"

did the first two in draft, they did "Mad Ugly Bitch" and "We're Only in It for the Money" and people were really fired up when those came out.

Thomson: You guys threw two out there. One is the *Forever Backwoods* (which became the) it was such an interesting, simple as best, got people coming back, people came back years after the fact. And from that, the *PBC* (Backwoodsman).

GP: Best shirt/worst shirt?

Morris: Don't know if it was the worst, but it was the worst. It was 8/11. We pretty much had a full bar all day, and I can remember hardly anybody making a move ... That was one of those days where you felt like a peripheralist, and a bystander at the same time.

Hartman: Would you have wanted to be anywhere else, though?

Morris: No, no.

Hartman: On that day of all the places you could be, I remember I was at *Wedding Head* on 9/11, and I just felt like I would have rather been here.

Morris: That day would have to be the first *Guided by Voices* show here. I think it was the first show they ever did outside of Ohio.

Thomson: That's one of the great things about this bar. I got into this bar because of the music, then you realize there's so much more to it. Every day someone comes in and says, "I haven't been here in 20 years." People remember this place.

Hartman: Everyone who works here probably got it, the people who tend a past opened the door, and they stuck their head in, and they walked in and sat casually.

Parker: Like, "I was a lot of trouble here ... am I allowed back?" (Laughs)

Hartman: The night *Turbocharge* played here. We had been shut down for a week and a half and then *Turbocharge* played the (reopening) night and I remember looking in this room and it was like a wall of people clinking over each other.

Thomson: I was one of those people.

Hartman: You couldn't hear the band because everyone was ringing along and it was just one of those moments where you get goosebumps, like *HOLY SHIT!*, somebody's gonna die. The worst shit (would be) my Monday after the (staff-only) *Super Bowl* party. This place was destroyed and we'd be closed until it became it took that long to clean up. Open bar, serve yourself. You do the math.

Hartman: My best and worst was my first Labor Day here and (co-owner) Stephen (Stevens) didn't want to open. I had come in and I was like, "Eh, if you don't want to open, I know what, I'll stay and clean." He had taken a real big steel wool and was doing the chandeliers, and this guy comes in and he's like, "Hey look, I've got to use your bathroom." He walks out and he's like, "Hey pal, there's something wrong with that toilet." I heard him a phoner and I'm like, "No pal, you've got to take care of that yourself." So he phoned it out, and I

... continued on page 28

feeding frenzy
by Drew Lazor



• NOW SEATING

Meat's Tavern | For the record, this Old City bar — a remnant of Stancetti's, with partial ownership from scammed *It's Always Sunny in Philadelphia* stars Rob McElhenney and Kaitlin Olson — does not serve scalding steak with a side of jizz by beans. Antenna won't be catching your food and Green Man is not flipping burgers behind the bar. (There are, however, three-themed cuts, like a "Sweet Di's Revenge & P's" sandwich and an "It's Always Sunny in Philadelphia" eggs plate.) This is a pub, with 14 beers on tap, between 60 and 70 bottles and grub from chef Michael Stancetti, formerly of the defunct Ortolini's. Meat's, which officially opens today, June 3, is owned by a team of longtime friends and St. Joe's Prep graduates (McElhenney is out). 206 Market St., 215-522-0222, meatspub.com.

Frog Burger | Steve Press, he of the legendary Frog and Commissary restaurants, has been out of the public dining sphere for some time now, concentrating instead on his catering business. This is several (and before located) burger stands, on the front lawn of the Penn State Institute, marks the chef's long-brewed return to the Philly food scene. Frog Burger, which is now open daily from noon till dusk (weather permitting), serves several varieties of burgers, dogs, crab cakes, shakes and desserts, namely the Commissary's carrot cake and chocolate fudge "killer cake." Seating is split up between picnic tables, communal tables and provided picnic blankets. The stand's signature item? The Love Burger, a three-grilled-patty sandwich between two grilled-olive sandwiches in lieu of bread. That is love! Follow *Twitter* *meatspub* for daily updates. *Penn State Institute* (front lawn), 222 N. 20th St.

Mogo Gourmet Coffee | Mogo is the glimmering black bean of a coffee truck run by husband-and-wife Gay Angeles and Kimberly Edwards. The duo are brewing New York and Boston coffee and serving a selection of sandwiches, pastas and other eats. Right now they operate Monday to Friday from 8:30 a.m. to 3:30 p.m. on the corner of 34th and Spruce. mogogourmetcoffee.com.

Get a top photo and restaurant scene to drive home your paper and on 215-720-4444 ext. 208.

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FROM THE
WEEKEND

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BEER WEEK SCHEDULE

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SUNDAY 4/6
Left Hand Brew Co.
4 p.m.

MONDAY 4/7
OMAHA KING Brew Co.
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TUESDAY 4/8
Sierra Nevada Brew Co.
7 p.m.

WEDNESDAY 4/9
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7 p.m.

THURSDAY 4/10
Lancaster Brew Co.
7 p.m.

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4 Men Full of Trouble
on our next page 10

"Me and Jason, in like
unison, just fucking
jumped over the bar ..."

hear the toilet flush, as I'm like, "I told that guy!" and I'm just thinking, that guy's a little weird, let me just walk on ... I said he'd shut fucking off over the bathroom. It was just as much like, it was like he brought a bag of 10 other people's shit in with him. So I clean up all this shit, and at this point I'm thinking man, I should not have stephoped, but I tell you what, the next guest who walked in the door was my wife, and she was on this date.

Murphy: Oh, she was your wife but she didn't know it yet. **Hartnett:** Yeah, she was on this date that was totally going off the rails, it was probably the first and last time that I was ever kinda go "hey-hey!" He's in the lady room and I'm like, "Hey, what do you say looking that crazy and will fuck?" — and there's a bag over her nose. She comes back, but that hour and a half between I was just in a daze.

Parker: I was fucking getting my sex kicked Friday during happy hour ... and my girlfriend and her cousin came on, and the biggest guy on bar was in like fucking down to 7 foot. But people are pushing through and the first couple times I was like (sister) guy pushing through to try to get here. (Longtime Kyleson employee) Jason (Gibbs) wasn't even out of work, but I'm getting my sex kicked as he just starts grabbing beer, and I hear this field guy realize a couple of times, "That guy keeps pushing up on me!" — and the guy who was pushing up was like a small dude, and out of nowhere like tall guy just comes around and starts pounding on the small dude, and me and Jason, in like unison, just fucking jumped over the bar — like it should have been a dance frame like (sister) The A Team dance! — and we fucking broke it up and went back to teaching bar and it was great.

Thompson: I don't really have a work. Any shift you can walk away from it a good shift.

OP: So this gigante the start back home as Beer Week is looking. How'd Philly go from Lager town to beer Vi like on a quick?

Hartnett: Philadelphia's the biggest small town in America.

Murphy: Good small travel fast.

Parker: It's a really easy city to be surrounded by your colleagues.

Murphy: For me it was when the city almost went bankrupt, was it '92? We had quite bond-stress, basically I think at that time it was decided that the city was going to be a bar and restaurant city. We had the history, the culture, was needed to build a hotel infrastructure and a bar and restaurant infrastructure, and I think those two things have been referred to the extent that it's kept this city outside a lot of the economic fallout that's going on in the world right now.

(Shouts out to citypaper.net)

4/10 much more of that interview — including the story here, tales of Beer Week, Bill Brinkley and David Lee. But that's not all, as well as a roundup of the best beer in the world — and citypaper.net/food

(philly beer week 2010) food & drink

WHAT'S COOKING



Vintage Beer Brunch at Memphis Taproom Bar, June 6, noon 3 p.m., \$35 ► Memphis is running drunk all summer to supply the several annual Beer Week brunch. The event will feature a four-course menu paired with vintage beers from Cantillon, Left Abbey, Bitchiano and De Dolle. Reservations required. *Memphis Taproom, 3331 E. Cumberland St., 215-665-5667, memphistaproom.com*

Beer Week Dinner at Supper Club, June 10, 6 p.m., \$75 ► Take a walk (and a drink) on the wild side with Supper and The Proseley at Mike's Proseley's semi-annual Beer Week dinner, featuring wild yeast beers and wild-grown ingredients. Exotic international brews will come paired with dishes like wild asparagus, roasted soy and lamb chops over the side with duck legs and wild meat. Reservations required. *Supper, 304 South St., 215-692-6350, supperclub.com*

Beer Week Dinner at Le Duo-Pin Wed., June 9, 6 p.m., \$35 ► Chef Georges Parnis's dinner, served in the downstairs Bar L'Espresso, will feature a three-course menu paired with French beers selected by Nicolas Bretteville. *Le Duo-Pin* will be on hand to share his extensive knowledge of all things fermented. *Le Duo-Pin, 1023 Walnut St., 215-647-1590, leduopin.com*

Beer and Cheese Happy Hour at Old Brewery Bros. Mon. Thru. June 7-10, 4 p.m., free ► Old Brewery Bros. will host a series of beer and cheese happy hours at its Indian Market shop. They'll also serve gourmet hot dogs off the grill, and shoppers are invited to take advantage of a 10 percent discount on all purchases. *Old Brewery Bros., 930 S. Mark St., 215-922-8474, oldbrew.com*

Yards/Spinal Tapas Brander Bar Dinner Sat., June 12, 5 p.m. and 8 p.m., \$10 ► Yards will serve up with Spinal Tap chef Tim McGinnis and Brian McElhinney for a dinner featuring the brewery's brewer and dishes both inspired by and made with the best fermented snacks. *Courtesy of Yards/Spinal Tap, 1514 South St., 267-655-0720, phillykitchenshire.com*

—Hendry Azzoli

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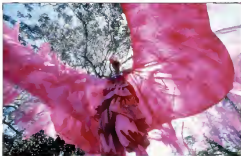
• **Jeffrey Lewis** *Kramer* to design the zookeeper and interior for that night's redemptive *Hotel* episode
• "Everything's hand-drawn and screen-printed to look like a '60s poster," says Kramer. "I printed the pool to look better color different fabrics and because so much paper was used for the poster." Ray is too
• There is a song "Sweet Back to Back" that characterizes a lot of the music and the relationship between Kramer and the other characters
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the agenda

LISTINGS CITY PAPER NET | JUNE 3 | JUNE 40

[Your to-do list, no matter what you're doing]



TRICKED PINK Laura Anderson-Zawacki's Shred! Bus sprays its wings across the Schuylkill

Abstract

OPEN WIDE

Artists do it outside. And they want you to watch.
By Sam Kaplan

ART IN THE OPEN FESTIVAL: Wed. *Sat.*, March 12, 3pm-8pm, free and back of the Schuyler Hall River in Bedford's Garden, east bank of the Schuyler Hall River from Schuyler Hall River Park north to Flamingo or Water Works. www.artintheopen.org

How do you get people who don't go to galleries to see art? Simple: Bring the artists to the people.

Kater Act is the Open Philadelphia, a new festival on the banks of the Schuylkill River. For four days, 35 artists will set up shop — on Fairmount Water Works, a dam on Schuylkill River Park on the east bank, and in Hartman's Garden on the west — and create work outdoors. Much of it will be informed by the river itself, as people walk by, perhaps stop to watch and, depending on the artist, even participate in the creative process.

The fest was inspired by an plein air, says Mary Salvato, Art in the Open's founding producer and director of Bowen University Art Gallery. The term directly translates to "in the open" and is used to describe painting outdoors, long practiced by the Impressionists. But Art in the Open is a little different.

"We wanted to reframe this concept of film, or pointing to be more relevant currently, in terms of what kind of art is being produced today," Roberts says. To that end, the festival's artists

include photographers, bookmakers, sculptors, knitters, musicians, dancers and installation artists. San Francisco's Valerie George brings her "Ciré Kit," a 1950 100TD Mercedes-Benz Wagon modified as a self-contained recording studio. Leah Rosen Dance Co. will create a new performance during the fest.

Audiences are invited to create, tag at "art stations," volunteers will hand out materials to anyone interested!

For some of the artists, the festival's format presents a challenge. "Photographers don't usually work in the open, other than in the initial shooting," says photographer Elina Tobus, professor at Drexel University. "How could the spirit of such a thing?"

Shooting digitally, editing on a laptop computer and printing from a portable printer, Tobin will construct panoramic images of the scene, achieving a seamless

It will be

This connection to Plato's Delphic history, and the history of the Saka/Scythians, is an important

aspect of Art in the Open. 'Historically, the Schuykill River was considered by 18th-century ideas as unsuitable.' Helzlsouer says.

"Today there is a renewed interest in the river and riverfront as spaces that enhance people's lives in an urban context."

Treman Smith agrees. She will paint the Cive Centre using found objects and scrylos. "I think the energy of the river and the people and the other artists and the buildings could combine to help us find a new direction in my work," she says. "It seems like maybe we could do that these four days."

Seit 1990 wird in der Schweiz...

dj nights

A SELECTIVE GUIDE TO WHAT BANGS IN PHILLY: BY GARY MARINO AND ASA DEVER

W Weekly
M Monthly
Th One-off
Fri No Charge
S Brunch
D Downtempo

A Drum 'n' Bass
Dis Dubstep/Garage
E Electro
Ex Experimental
F Funk/Soul
G Ghetto/Industrial

H Hip-hop
H House
L Latin
P Progressive
H House
R Reggae

T Rock/Pop
T Techno
T Top 40
H Hip-hop/R&B
T Trance
W World

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+ MOJO

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WOLFE with The Beatles, Tues,
381-475-9999, Wed-Cali Low, 381-475-9999
Note: 11, 11-12-2014-1475

COOPER with The Beatles, Tues,
381-475-9999, Wed-Cali Low, 381-475-9999
Note: 11, 11-12-2014-1475

SHAW with The Beatles, Tues,
381-475-9999, Wed-Cali Low, 381-475-9999
Note: 11, 11-12-2014-1475

DOUGHERTY with The Beatles, Tues,
381-475-9999, Wed-Cali Low, 381-475-9999
Note: 11, 11-12-2014-1475

SPRING with The Beatles, Tues,
381-475-9999, Wed-Cali Low, 381-475-9999
Note: 11, 11-12-2014-1475

MAURICE with The Beatles, Tues,
381-475-9999, Wed-Cali Low, 381-475-9999
Note: 11, 11-12-2014-1475

REYNOLDS with The Beatles, Tues,
381-475-9999, Wed-Cali Low, 381-475-9999
Note: 11, 11-12-2014-1475

FLYNN with The Beatles, Tues,
381-475-9999, Wed-Cali Low, 381-475-9999
Note: 11, 11-12-2014-1475

WOLFE with The Beatles, Tues,
381-475-9999, Wed-Cali Low, 381-475-9999
Note: 11, 11-12-2014-1475

COOPER with The Beatles, Tues,
381-475-9999, Wed-Cali Low, 381-475-9999
Note: 11, 11-12-2014-1475

SHAW with The Beatles, Tues,
381-475-9999, Wed-Cali Low, 381-475-9999
Note: 11, 11-12-2014-1475

DOUGHERTY with The Beatles, Tues,
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Note: 11, 11-12-2014-1475

SPRING with The Beatles, Tues,
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MAURICE with The Beatles, Tues,
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REYNOLDS with The Beatles, Tues,
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Note: 11, 11-12-2014-1475

FLYNN with The Beatles, Tues,
381-475-9999, Wed-Cali Low, 381-475-9999
Note: 11, 11-12-2014-1475

KESWICK THEATRE

625 PM 10 & 10:30 PM 10:30 PM 10:30 PM 10:30 PM

MELODY GARDOT
special guest **Phil Roy**

SAVINGS

WOMEN

THE MACHINE
THE WORLD'S MOST POWERFUL
AND ANNUAL OF "THE WALL"

100 JUNE 10

THREE FRIENDS
featuring Gary Green & Malcolm Mortimore
former members of Gentle Giant

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STANLEY CLARKE BAND
featuring **HIROMI**

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JUNE 21

B.B. KING

JULY 7

Zeppelin
THE ULTIMATE LED ZEPPELIN EXPERIENCE

JULY 5

THE TURTLES featuring **FLY & EDDIE**
THE MONKIES lead singer **MICKY DOLENZ**
THE GRASS ROOTS featuring **BOB GRILL**
THE BUCKINGHAMS
MARK LINDSAY former lead singer of
Paul Revere & The Raiders

JULY 20

David Thomas, 381-475-9999, 381-475-9999

381-475-9999

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Passion Pit

with Special Guest
Tokyo Police Club



JUNE 27

FAITH NO MORE

THE SECOND COMING



SAT · JULY 3



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LIVE IN CONCERT

WITH SPECIAL GUEST
MARTHA WAINWRIGHT

AUG 4



with
The Violent J

AUG 15

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— 6 — M — 1 — 2 — 3 — 4 —

PHILLY PERE WALK EVENTS

Monday June 21 <i>The Science of Walking</i> <i>Berry and Planting in</i> <i>With Food</i> <i>Steady & Boring Co. &</i> <i>Monroe Chemical & Services</i> Start 10PM \$45, \$39 industry	Thursday June 26 <i>Walt Disney Party!</i> <i>DAVE DASH</i> 5-10PM <i>All proceeds benefit charity.</i>
Tuesday June 28 <i>Long Trail & Other Girls</i> <i>Lunches</i> 11-2PM	Friday June 30 <i>Heavy Metal</i> 6-7PM (No cover)
Great Ladies Love <i>Slippy House</i> <i>West Kentucky Ladies Picnic</i> 7:30PM (No cover)	Sat. June 31 <i>Music Hit For Camel</i> <i>with "Ade City</i> <i>Indoctrin"</i> 7pm
Wed. June 9 <i>Ladies Impassioned Lunches</i> 12-2PM	Mon & Tues with <i>Marc Anderson On News of</i> <i>St. Martin Ashby Ave.</i> 8:30-11:30PM
Green Nevada <i>Beer Dancers 2 corners,</i> <i>only five women</i> 6:30-8:30PM 2100- includes food, beer, tax, gratuity <i>(a table for 10000 available)</i>	Sun. June 11 SUPPLIES FOR SALE AND FREE THE BEER SALE

Reservations Recommended for Many Easy Music events
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STANLEY CUP
ACTION
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HAPPY HOUR
1¢ DRINKS & DRAFTS
 5-7PM

EVERY
SATURDAY
NIGHT
1¢ DRINKS & DRAFTS
 10PM-17AM
 FOOD BUFFET

OUTSIDE CAFE
 NEW OPEN
 CHECK OUT OUR NEW MENU!
PHILLIES
 5¢ Highlight during the games

Thursday Quizoo
 YOUR CHANCE OF PRIZE!

BOOKS, TAPES & CD'S

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world cafe Live

Marah

with Allison Moorer • 10:00 PM - 12:00 AM

allison moorer

with Marah • 10:00 PM - 12:00 AM

Max Weinberg Big Band

10:00 PM - 12:00 AM

TIFT MERRITT

with Marah • 10:00 PM - 12:00 AM

SModcast Live

with Kevin Smith & Scott Mosier • 10:00 PM - 12:00 AM

toubab krewe

with SModcast Live • 10:00 PM - 12:00 AM

Afro-Cuban All Stars

10:00 PM - 12:00 AM

Trashcan Sinatras

10:00 PM - 12:00 AM

Travis Sullivan's Björkestra

10:00 PM - 12:00 AM

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MURPHY'S SPECIALS
JOIN US FOR PHILLY BEER WEEK!

THURSDAY 6/2
53 Midwestern
20 oz. craft & imports

FRIDAY 6/3
53 Sierra Nevada
20 oz. craft

SATURDAY 6/4
52 Coors Light
20 oz. craft & imports
J&B 100% Grain
Neat - 1250ml

SUNDAY 6/5
52 Youngling
20 oz. craft & imports
(Come Watch the Phillies!)

MONDAY 6/7
52 Miller Lite on-tap

TUESDAY 6/8
53 Victory
20 oz. craft & imports

WEDNESDAY 6/9
53 Docking
20 oz. craft & imports

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www.murphyspub.com
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THE BLOCKLEY
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 Long Mtn w/ Bonafide, Overfunk
 8 p.m. - 10

Saturday 6/5
 Weekly Open Jam
 all musicals welcome
 630 p.m. - 2C

Monday 6/7
 Quixote 8pm 2C

Tuesday 6/8
 New Music Showcase
 8pm 2C

Wednesday 6/9
 Akademia w/ Warty
 8pm 6L

Upcoming Shows:

6/13 - Postagram	6/17
6/26 - Gorb	6/30
7/3 - Spokenword Battle 6L	
7/10 - Lynxan	7/13

for tickets visit
theblockley.com
 616-462-6666
 1111 222 1234

BARBARY
651 PRINCE-CHIEF & COLUMBIAN & 6TH

TIME WARP
WEDNESDAY 6/3
REIN FORCE WITH PARTS
REIN FORCE WITH PARTS
REIN FORCE WITH PARTS

BOLNICE
CLUB MUSIC
CLUB MUSIC
CLUB MUSIC

THE CUBAN DOWN
WEDNESDAY 6/3
FOR PAUL AND ALLISON
FOR PAUL AND ALLISON
FOR PAUL AND ALLISON

KARAOKE NIGHT
WEDNESDAY 6/3
FOR PAUL AND ALLISON
FOR PAUL AND ALLISON
FOR PAUL AND ALLISON

TIGERBEATS
WEDNESDAY 6/3
FOR PAUL AND ALLISON
FOR PAUL AND ALLISON
FOR PAUL AND ALLISON

Hang the DJ
WEDNESDAY 6/3
FOR PAUL AND ALLISON
FOR PAUL AND ALLISON
FOR PAUL AND ALLISON

BOUFF FRY
WEDNESDAY 6/3
FOR PAUL AND ALLISON
FOR PAUL AND ALLISON
FOR PAUL AND ALLISON

SOULS DANCE PARTY
WEDNESDAY 6/3
FOR PAUL AND ALLISON
FOR PAUL AND ALLISON
FOR PAUL AND ALLISON

12 steps down
GROUP THERAPY BAR

BEER

DOWNSTAIRS
ON THE CORNER OF
9TH & CHRISTIAN
12 STEPS DOWN
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at 100 S. 10th St. www.milkboy.com

THURSDAY JUNE 6, 8pm
Guaranteed Show

FRIDAY JUNE 7, 8pm
Michaela Lane Is
Back In Town

FRIDAY JUNE 7, 8pm
Beyoncé
The Misquithing Tree
Beyoncé

FRIDAY JUNE 7, 8pm
The Bratons
Jazz Trio

FRIDAY JUNE 7, 8pm
Stone Throw
Guaranteed Show

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Silk City

SAKOUTHFRONT.COM
VIN & SPRING GARDEN

THURSDAY 6/3
MO 55 NO PROBLEMS
DJ SAMMY SILE
DJ LOCK HARD LUKE
HOST TU PHAGE

FRIDAY 6/4
HOT MESS

SATURDAY 6/5
DJ GREY

SUNDAY 6/6
DJ LEE JONES & DIRT
GUEST DJ GUESTLOW

MONDAY 6/7
BACK 2 BACKS PRESENTS
GOOD TO GO

TUESDAY 6/8
PCNY PARK
POST POST
TREM MOUTH

WEDNESDAY 6/9
LEANA SONG

COMING UP
JULY 11TH
JULY 12TH
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TROCADERO THEATRE

THRICE
BAD VEINS
KEVIN DEVINE
JUNE 23rd
THE COCAINE BATO

DIANE BIRCH
THE 6/3
C THE SALOON
JUNE 4th

Legwarmers
ULTIMATE 6/4'S TRIBUTE BAND
JUNE 4th FRI 6/4

FUNKY FRESH FLASHBACK TOUR VOL.1
Special Ed - Schooly D - EST
Sweet 16 - Chubb Rock
SAT 6/6

FEAR FACTORY
PERMANENTLY YOURS
JUNE 6th

CocoRosie
JUNE 9 - with DIANE CLUCK

SEACH PARTY
LIVE MONDAY NIGHTING TOLMAN BKT
SAT 6/7

KAIJU BIG BATTLE
SAT 6/7

6/16: BUIZEN TRAPPER
6/18: JIM JEFFERIES
6/29: DANZIG

khyber
6th South Street

3 THURSDAY 6/3
MACHINE GUN JOE
Bar-Cat, Tom, Mac, Bob
Dance

4 FRIDAY 6/4
CODENAME
Dance

5 SATURDAY 6/5
SCREAMING BATTLE
Dance

6 SUNDAY 6/6
VIRTUAL VIRGIN
Dance

7 MONDAY 6/7
KHYBER KARAOKE
W/DJ PASTY PETER

8 TUESDAY 6/8
MIGHTMARE AVER
BAND
Dance

9 WEDNESDAY 6/9
ANIMAL TRAIN
Dance

10 THURSDAY 6/10
BAD MASK
Dance

11 FRIDAY 6/11
DANCE

12 SATURDAY 6/12
DANCE

13 SUNDAY 6/13
DANCE

14 MONDAY 6/14
DANCE

15 TUESDAY 6/15
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16 WEDNESDAY 6/16
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17 THURSDAY 6/17
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18 FRIDAY 6/18
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19 SATURDAY 6/19
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20 SUNDAY 6/20
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21 MONDAY 6/21
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22 TUESDAY 6/22
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26 SATURDAY 6/26
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27 SUNDAY 6/27
DANCE

28 MONDAY 6/28
DANCE

29 TUESDAY 6/29
DANCE

30 WEDNESDAY 6/30
DANCE

31 THURSDAY 7/1
DANCE

Fergie's pub

FRIDAY JUNE 6
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

SATURDAY JUNE 7
THE WHITE LINE
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THURSDAY JULY 31
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VANGUARD
CLUB

THURSDAY 6/3
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

FRIDAY 6/4
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

SATURDAY 6/5
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

SUNDAY 6/6
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

MONDAY 6/7
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

TUESDAY 6/8
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

WEDNESDAY 6/9
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

THURSDAY 6/10
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

FRIDAY 6/11
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

SATURDAY 6/12
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

SUNDAY 6/13
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

MONDAY 6/14
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

TUESDAY 6/15
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

WEDNESDAY 6/16
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

THURSDAY 6/17
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

FRIDAY 6/18
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

SATURDAY 6/19
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

SUNDAY 6/20
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

MONDAY 6/21
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

TUESDAY 6/22
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

WEDNESDAY 6/23
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

THURSDAY 6/24
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

FRIDAY 6/25
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

SATURDAY 6/26
MUSIC IN
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A Tribute to The
MUSIC OF JEFFERSON
PIPER

SUNDAY 6/27
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MUSIC OF JEFFERSON
PIPER

MONDAY 6/28
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A Tribute to The
MUSIC OF JEFFERSON
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TUESDAY 6/29
MUSIC IN
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A Tribute to The
MUSIC OF JEFFERSON
PIPER

WEDNESDAY 6/30
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

THURSDAY 7/1
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

FRIDAY 7/2
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

SATURDAY 7/3
MUSIC IN
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A Tribute to The
MUSIC OF JEFFERSON
PIPER

SUNDAY 7/4
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

MONDAY 7/5
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

TUESDAY 7/6
MUSIC IN
THE ASIAN
A Tribute to The
MUSIC OF JEFFERSON
PIPER

WEDNESDAY 7/7
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A Tribute to The
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SATURDAY 7/31
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HAPPY HOUR
MON - THU 3-7

THURSDAY 6/3
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A Tribute to The
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FRIDAY 6/4
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AT THE BALCONY

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MONDAY 7/22
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MUSIC OF JEFFERSON
PIPER

TUESDAY 7/23
MUSIC IN

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